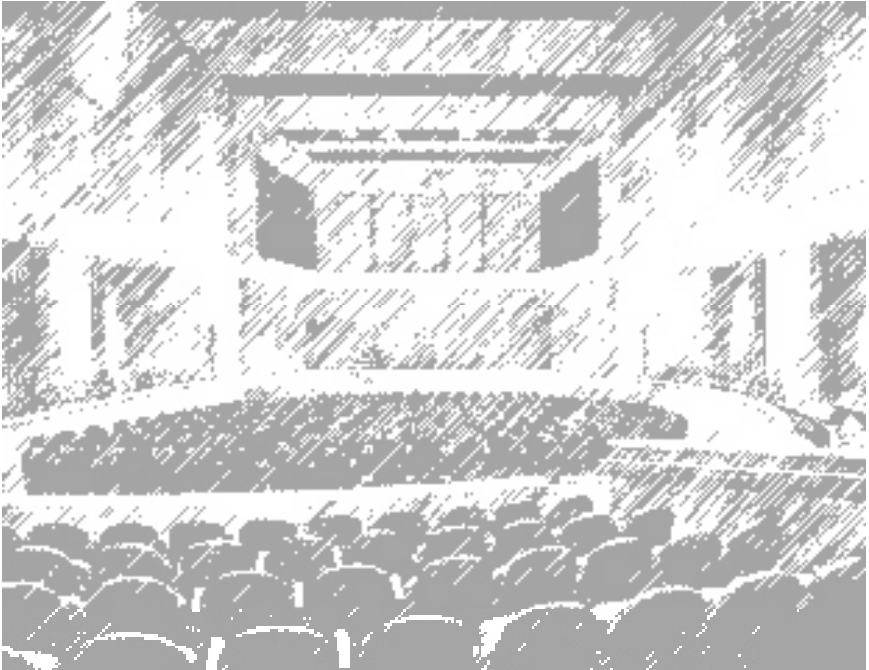


Kennesaw State University
College of the Arts
School of Music

presents

Faculty Recital

Helen Kim, violin
Sakiko Ohashi, piano



Monday, March 10, 2014

8:00 p.m

Audrey B. and Jack E. Morgan, Sr. Concert Hall

Dr. Bobbie Bailey & Family Performance Center

Seventy-ninth Concert of the 2013-14 Concert Season

Program

LUDWIG VAN BEETHOVEN (1770-1827)

Sonata, opus 30, Nr. 3 in G Major

Allegro assai

Tempo di Minuetto

Allegro Vivace

ANTONIN DVOŘÁK (1841-1904)

Four Romantic Pieces

Allegro moderato

Allegro maestoso

Allegro appassionato

Larghetto

MARK GRESHAM (1770-1827)

Café Cordita

Intermission

GABRIEL FAURE (1845-1924)

Sonata for violin and piano, opus 13

Allegro Molto

Andante

Allegro Vivo

Allegro quasi presto

Program Notes

Sonata, opus 30, Nr. 3 in G Major

LUDWIG VAN BEETHOVEN

The three Sonatas of Op. 30 were largely written between March and May of 1802, during a difficult time in Beethoven's life having finally acknowledged to himself that his hearing was starting to deteriorate. Beethoven told his brothers, and through them the rest of the world, of his failing hearing, his despair and thoughts of suicide, and his desire to overcome his physical and emotional problems. The Op. 30 set was dedicated to Czar Alexander I of Russia. A mixture of humor, elegance, and slightly darker tones characterizes the first movement of Op. 30/3. Melodic ideas jump about between the two instruments, and one of the main themes evokes the rising arpeggio of the "Mannheim Rocket," a device made famous decades earlier by composers in that city. The central development introduces the trill as an important motif, as it was in so many other Beethoven works. The songlike second movement, the longest of the three, is lovely and subdued, moving at a moderate pace that Beethoven dubs *Tempo di Minuetto*. Once again humor is at the forefront of the cheerful concluding Rondo, an unusual facet of which is that the same melody is used as the Rondo main theme and in the contrasting sections.

Four Romantic Pieces

ANTONIN DVOŘÁK

Despite being famous for his symphonic output, the pleasure Dvořák took crafting these pieces is obvious in every bar. The score is extremely carefully marked (by his own standards!) and the depth and subtlety of expression is far removed from the more popular pieces written in America later on in his life. The first movement (entitled *Cavatina* in the original trio version) crafts a beautifully simple melody over a lilting piano accompaniment in the key of Bb major. The simple harmonic structure of the opening sets up some stunningly expressive shifts in tonality later on. A much more stormy *Allegro Maestoso* follows in the darker key of D minor (originally entitled *Capriccio*) where Dvořák uses a fast tempo, sudden dynamic changes and a consistently detached articulation to unsettle the mood. The third movement (which started life as a Romance) returns to the melodic and tonal world of the opening movement, although this time the piano accompanies the soaring violin line with rippling triplet figuration. Again, a simple harmonic progression at the beginning of the movement perfectly sets up a gorgeous and sudden shift to the minor mode halfway through. The set finishes with an *Elegy* in the relative key of G minor where the piano relentlessly progresses with constant semiquaver movement despite the reluctance and desperation written into the falling appoggiaturas and anguished chords in the violin part.

Café Cortadito was composed in 2012 as an entry piece for violinist Hilary Hahn's contest to select the final encore for her "In 27 Pieces" project. Although it did not win, the piece came away with an Honorable Mention. Ultimately, it was recorded by Hahn as a "bonus track" for the Japanese market release of her CD *In 27 Pieces: the Hilary Hahn Encores* on Deutsche Grammophon, which took place on November 11, 2013. (Note: It does not appear on the simultaneously released CD for the US market.)

I had heard some of the encores commissioned by Hilary Hahn when she performed at Emory University in October of 2011. The contest was then still a big secret. After it was announced, I looked over the rules. I rarely enter contests and was hesitant, but fellow composer Jennifer Higdon urged me to enter.

My first attempt at an encore was not satisfying, so I abandoned it. I recalled from program notes for Ms. Hahn's Emory performance that several composers deliberately avoided writing a traditional "encore" – enough that I decided to go counter to them. I studied encores played by Fritz Kreisler and Jascha Heifetz, seeking the essential nature of an "encore."

I came away with the idea that an encore is not simply a short piece of music, virtuosic or not. Instead, because it comes after a featured concerto or long recital, it serves a special purpose that involves a different relationship between performer and audience. *Café Cortadito* is the result.

The title came last. It is not a programmatic clue, but a tag to identify the piece and perhaps its character: a "café cortadito" is a Cuban espresso topped with an equal part steamed milk.

This performance of *Café Cortadito* by Helen Hwaya Kim and Robert Henry is the first Atlanta-area performance. It will receive its European premiere on March 30, 2014 in Zurich, Switzerland, performed by violinist Klaidi Sahatci and pianist Giorgio Koukl.

- Mark Gresham

Violin Sonata No. 1 in A Major, Op. 13
GABRIEL FAURÉ

Gabriel Fauré was basically a lyricist who excelled in small, intimate forms: piano pieces, chamber music, works for small chorus, and songs. In the larger forms he left a famous Requiem and two rarely-heard operas, *Prométhée* and *Pénélope*. The sonata we hear this afternoon, composed in 1876 and lasting nearly half an hour, is actually one of his largest pieces.

Fauré himself said that his music exemplified “the eminently French qualities of taste, clarity and sense of proportion.” He hoped to express “the taste for clear thought, purity of form and sobriety.” To these qualities we might add meticulous workmanship, elegance and refinement, for in all these respects his *Violin Sonata, Op. 13* certainly conforms.

“Schumannesque” is often used to describe the opening movement, not only for the music’s impassioned urgency, but for its sophisticated rhythmic layering, pervasive use of syncopation, and intricate mingling of the voices. The second movement, a barcarolle in D minor, offers some much needed relief. The third movement is a scherzo in all but name: stylish, witty, brittle, epigrammatic, and crackling with electricity are just a few of the descriptions that have been applied to this undeniably appealing music. The finale is another sonata-form movement with an unorthodox sequence of keys (again the Schumann influence).

Composer Biography

Mark Gresham, born 1956, Atlanta, Georgia, is an American composer whose music is rooted in traditions of neo-romanticism, yet explores modern and eclectic influences with a passionate lyricism that is sensitive to word, history and sense of place. His music has been performed in the U.S. by groups such as the Atlanta Symphony Orchestra, Bent Frequency, Thamyris, Georgia State University Percussion Ensemble, Sonic Generator, San Francisco Symphony Chorus, National Lutheran Choir, New York Concert Singers, and the Emory University Concert Choir, among others. American artists who have performed his works include cello/piano duo Dorothy and Cary Lewis, cellist Karen Freer, percussionist Stuart Gerber, mezzo-soprano Maya Hoover, violinist Helen Hwaya Kim and clarinetist Ted Gurch.

Internationally, performances of his music have touched such far-flung places as Indonesia, Estonia, South Africa, Belgium, Hong Kong, and the Democratic Republic of Congo.

In June of 2012, Gresham was awarded an Honorable Mention in the “In 27 Pieces: the Hilary Hahn Encores” composition contest for his *Café Cortadito for violin and piano*. It was subsequently recorded by Hahn and pianist Cory Smythe as a bonus track on the Japanese SHM-CD release of *In 27 Pieces: the Hilary Hahn Encores* from DG/Universal Japan.

Gresham is a three-time recipient of individual artist grants from the Georgia Council for the Arts. His music is published by Lux Nova Press.

In addition to being a composer, Gresham is a music journalist. He won an ASCAP-Deems Taylor Award for music journalism in 2003. He is currently a contributing writer for *ArtsATL*.

Biographies

Associate Professor of Violin

Helen Kim joined the music faculty in 2006 at Kennesaw State University with a stellar performance background. She made her orchestral debut with the Calgary Philharmonic at the age of six, and has gone on to become a respected and sought-after artist. She has appeared as a soloist with the Boston Pops at Boston's Symphony Hall, as well as with the Milwaukee and Atlanta Symphony Orchestras.

Ms. Kim earned her Master's Degree from the Juilliard School, where her teachers included Cho-Liang Lin and Dorothy DeLay. She is the recipient of more than one hundred national and international awards. In 1992, she won the prestigious Artists International Competition in New York and, as a result, gave debut recitals at Carnegie Weill Hall and the Aspen Summer Music Festival.

A native of Canada, Ms. Kim has been engaged by many of Canada's leading orchestras, including the National Arts Center Orchestra, Montreal Metropolitan Orchestra, Vancouver Symphony, McGill Chamber Orchestra, and the Windsor, Regina, Victoria and Prince George Symphonies. She has also appeared with the Cobb, Georgia Symphony Orchestra, DeKalb, New Orleans, Aspen and Banff Festival Orchestras, and with orchestras in the United Kingdom, Germany and Poland.

Ms. Kim has toured extensively throughout Canada and the United States, including performances at Alice Tully Hall and the Sante Fe and La Jolla International Music Festivals, where she performed with Cho-Liang Lin, Gary Hoffman, Andre Previn, and the Orion String Quartet. She performed Bach's Double violin concerto with Hilary Hahn at the 2002 Amelia Island Chamber music festival.

Ms. Kim has been profiled on national and international television and has appeared on CBC, PBS and CBS networks. Her performances have been aired on NPR and CBC radio networks. Ms. Kim served as assistant and associate concertmaster for the Atlanta Symphony for three seasons. She is currently the assistant concertmaster of the Atlanta Opera Orchestra. Ms. Kim performs with local new music ensembles, Bent Frequency, Sonic Generator, Thamyras and recently joined the Atlanta Chamber Players.

Sakiko Ohashi, a native of Japan, began her piano studies at the age of four. By the time she was 10 years old, she was accepted to the Juilliard Pre-College Division as a student of Herbert Stessin. Since then, performances have taken her throughout the United States, Canada, Japan, and Europe.

In 1996, Ms. Ohashi made her concerto debut at Lincoln Center in New York City, performing Bartok's *3rd Piano Concerto* with the Juilliard Symphony conducted by Otto-Werner Mueller. She is also the winner of the 1993 E. Nakamichi Concerto Competition at the Aspen Music Festival where she appeared with the Aspen Young Artists Orchestra. She has appeared with numerous orchestras including the South Carolina Philharmonic, Louisiana Philharmonic Orchestra, and the South Dakota Symphony. In New York, her appearances have included venues such as Alice Tully Hall, Carnegie Weill Recital Hall, Juilliard Theatre, and The Harvard Club.

At the Juilliard School, her awards and scholarships included Van Cliburn, Lilian Halpern, Bertha Levin, Alexander Siloti, and the Maxwell Muriel Gluck Fellowship. She studied chamber music under Felix Galimir, Stephen Clapp, and Jonathan Feldman.

Ms. Ohashi has appeared in numerous music festivals, including the Aspen Music Festival, Killington Music Festival, Orford Centre for the Arts, Banff Center for the Arts, Fontainebleau Music Festival in France, Glassboro Summer Session, and Mozarteum Summer Academy in Salzburg, Austria.

She holds Bachelor and Master of Music degrees from the Juilliard School, and has taught at the Greenwich House of Music in New York, the Sewanee Summer Music Festival in Tennessee, and Augustana College in South Dakota. She studied with Zitta Zohar and participated in master classes with Anton Kuerti, Philippe Entremont, Gaby Casadesus, Philippe Bianconi, Bernd Glemser, and Catherine Vickers. In addition, she is featured in three CDs of Creole composers Gottschalk, Dede, and Lambert on the Naxos label.

Ms. Ohashi served as Assistant Chair of Music at The New Orleans Center for Creative Arts (NOCCA/Riverfront), where she directed the Classical Instrumental Division for five years. Most recently, she has served as the Director of the Preparatory Division at The Bard Conservatory. A dedicated teacher, her students have won numerous competitions both locally and nationally. She currently teaches piano at Bard College.

Kennesaw State University School of Music

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Upcoming Events

Unless otherwise noted, all events will take place at 8:00 pm in Morgan Concert Hall.

Wednesday, March 12
Faculty Jazz Parliament

Tuesday, March 25
Chorale and Philharmonic

Monday, March 17
Faculty Recital: Robert Henry, piano

Thursday, March 27
Wind Ensemble

Thursday, March 20
Jazz Ensemble I

Monday, April 7
Jazz Combos

Friday, March 21
Guest Artist Series: American Brass Quintet

Tuesday, April 8
Student Composers Concert

Monday, March 24
Symphony Orchestra

Wednesday, April 9
Gospel Choir

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